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Ms. Beth Karagianis
FRONTLINE
125 Western Avenue
Boston, Massachusetts 02134

Dear Beth:

Here's the promo material for "Hollywood Dreams." It may be more than you asked for (and, if there's anything else you need, please let us know), but this way you can make your own choices. Within my quotes is what the film is about, what we've done and why -- use it as you see fit. (I don't know if it matters, but some of the material in my quotes may well end up in the opening and/or closing copy I write for Judy Woodruff.)

If you have any questions, let us know.

Sincerely,

Irv Drasnin

cc: Ms. Kai Fujita

Promo Material
"Hollywood Dreams"
Drasnin/Casciato
3/6/86

CENTRAL CHARACTERS

1. The Agents.

Jeremy Zimmer, 27, with International Creative Management, the world's largest talent agency. He's the grandson of Dory Schary, once head of production at MGM. But before becoming an agent, Zimmer ran parking lots in Boston. Among ~~other~~ movies he's packaged, Zimmer is responsible for "Revenge of the Nerds." He is one of a group of young agents at ICM known as "The Wolverines", because as Zimmer says: "Once we lock into a deal, we make it."

Zimmer, on making movies: "Making movies is very hard... it may not look like we're making movies but we are. And, it's hard out there. There's egos and battles of will between the studios and stars and directors and writers and producers -- and it's nuts."

Zimmer, on why bad movies get made: "It's about people's judgement...there are eight, ten guys who decide fifty to seventy-five per cent of the movies that get made. They're guys just like me...they're fallible. They divorce their wives, drink, and make mistakes and have shitty days. And they make bad decisions sometimes."

Zimmer, on survival in Hollywood: "It's knowing the inevitable, which is...as soon as you're in, you've got to realize you're going to be out. With an agent, you've got to know your clients are going to leave you...and with a studio job, you've got to know you're going to get

fired...so survival is trying not to kill too many people too quickly."

Bill Block, 31, an agent at ICM for five years, one of the Wolverines. He studied history at Columbia. He packaged the recent film "Runaway Train", which received Oscar nominations for best actor and best supporting actor. Block says that on the average, he's taking or making 150 telephone calls a day, and reading more than seven-hundred screenplays a year. He says the biggest part of the overhead at ICM is the telephone bill, which runs into hundreds of thousands of dollars a year.

Block, on what "winning" is to an agent: "To get the movie made...getting the deal closed is step one...but... winning is getting the movie made. Whether the movie works or not, I don't know. But we've done our job if we get it made."

To make the deals that get the movies made, Block represents directors and writers. Of the telephone in Hollywood, he says: "It's like a bayonet in this town."

2. The Studio Executive.

Scott Rudin, at 27, already is executive vice-president in charge of production at 20th Century Fox. He spends his days, and nights, on the phone, in meetings, at breakfast, lunch and dinner trying to find the some fifteen (15) pictures a year the studio will finance. In an era in which a movie can make $20-million and still lose money, the studio executive feels the pressure.

Rudin, on pressure: "You can have the most well-run organization, the most beautiful lot, the best relationships with talent...but if you say yes when you should have said no, or no when you should have said yes, you're out of business."

Has Rudin ever said no when he should have said yes? "Yes...on Gremlins."

Rudin, on how a movie gets made: "Somebody falls in love with it and stands...screaming into the wind, long and loud. And somebody else hears. This is a process of advocacy."

3. The Casting Director.

Mike Fenton is one of the most important casting directors in Hollywood, a veteran of 23 years in the movie business. Among his long list of credits: Academy Award Winners like Godfather II and One Flew Over the Cuckoo's Nest; and box-office winners like E.T., Raiders of the Lost Ark and Back to the Future. In "Hollywood Dreams", Fenton is seen -- and heard -- at work, on the phone with agents, with producers, with the director Steven Spielberg; and interviewing an aspiring young actress who's just arrived in Hollywood.

Fenton is asked whether people are still beating a path to his door, wanting to be in the movies: "Absolutely...Hollywood's like the end of the bus line...people come here on a daily basis, thinking that they are different, that they are going to make it in the big-time."

Fenton, on who makes it in Hollywood: "It's the old adage. You can walk into a studio lot, turn right and bump into a director and that director might say 'Joe, are you an actor?' And Joe says 'Yes!', and the director says: 'Wonderful, you're just what I'm looking for.' Or, you could have turned left, and been run down by the prop truck."

4. The Young Director.

John Miller, 29, is a recent graduate of the film school at USC, where his student film won a prize. That got him an agent and a lot of meetings but he's still looking for his first feature film to direct.

Miller, on the system that is Hollywood: "USC is a lot like Hollywood. When you first get here, you're thinking about the films you want to make. When you leave (USC)...you're thinking about the deals you want to make...cause it's nice to eat once in a while."

Miller, on becoming a filmmaker: "No sensible person becomes a filmmaker. You have to be a little nuts ... because logic doesn't land you in Los Angeles."

Miller, on meetings in Hollywood: "I find myself in meetings where the concept being kicked around is the dumbest idea I've ever heard, but I won't say that anymore. Because I've realized...I'm supposed to say 'It's great, I love it.' You can't be totally honest...

if you say (an idea) is pretty good and it would make a good film and it would make a little money...that means it's death. That means it's the worst film ever made."

5. Producer-Director-Writer.

Irv Drasnin, quotes:

"We know about Hollywood from four generations of press agents, publicists and promoters -- but they haven't told us much about the real Hollywood, about how movies really get made. To understand Hollywood, and the movies, it's not enough to go to the movie palaces -- the theaters -- you have to go to the office buildings and executive suites where the deals are made."

"You may have thought the most important technology in Hollywood was the camera and microphone -- it's not. It's the telephone. You get the definite impression that without the telephone, there would be no movies made in Hollywood."

"We argue about the movies as expressions of art or commerce. We discuss them as issues of mass culture or mass entertainment. We spend millions to make them, and millions more to go see them. Yet, we don't know very much about the movies, about how they get made -- not on location with directors and stars, but in the office buildings, by agents, casting directors and studio executives."

6. Promo Material
"Hollywood Dreams"
Drasnin

"In the real world of Hollywood, there's enough action and drama to fill a thousand movie screens with what most of us would take to be fantasy."

"Hollywood seems to be all talk -- and all action."

"In some ways, Hollywood's a different world and in some ways it's a very familiar world. Fantasy and reality come together in Hollywood -- and to understand one, you have to understand the other. We've taken the Fantasy Tour but we've made some unscheduled stops at some very real places that tell us something about how movies get made, and perhaps about ourselves as well."

And, as given to you previously:

"Hollywood has been described as a place, an industry, a state of mind--but making it in Hollywood, and making movies, persist as part of the American dream. In the real world of studio executives, casting directors, agents, aspiring actors and directors, how do movies get made? In "Hollywood Dreams", we look at both the fantasy and reality of Hollywood and of the movie business."